# COMPOSITIONS

—OF—

# CONRATH

## PIANO SOLOS.

| | |
|---|---|
| CINDERELLA, Impromptu Waltz | 60 |
| CORNELIUS, | 30 |
| MAZEPPA, Caprice de Concert | 75 |
| MAZURKA, | 60 |
| MENUET MODERNE, | 60 |
| NOCTURNE, Au Soir, Al Fine, Ou Absent, | 60 |
| POLONAISE, Morceau de Concert | 1.00 |
| TARANTELLA, | 75 |
| VALSE MIGNONNE, | 60 |

## DUETS.

| | |
|---|---|
| CINDERELLA, Impromptu Waltz | 1.00 |
| TARANTELLA | 1.00 |
| MAZURKA, | 1.00 |
| MENUET SOLENNE, Op. 15, (J. S. Pearsall) | 1.00 |
| MENUET MODERNE, | 1.00 |
| VALSE MIGNONNE, | 1.00 |

## SONGS.

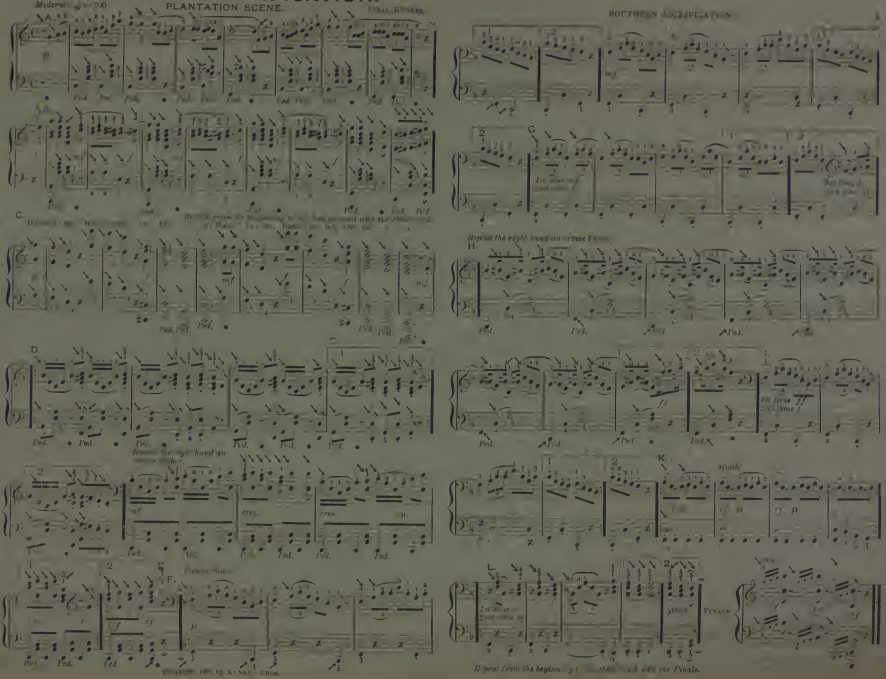
| | |
|---|---|
| SLEEP, BABY SLEEP, Cradle Song, Wiegenlied | 50 |
| SWEETHEART, | 40 |
| THY MAGIC EYES, (Jensen's Waltz) | 60 |
| WHENEVER I SEE THOSE SMILING EYES, | 40 |

Published by ICI NICKEL BROS. Boston.

SOUTHERN JOLLIFICATION is published in regular sheet music and can be purchased from any reliable music dealer in the United States or Canada, also from the Publishers, KUNKEL BROS., St. Louis, Mo

# SOUTHERN JOLLIFICATION.

## PLANTATION SCENE.




Copyright, 1895, by KUNKEL BROS.

# COMPOSITIONS

OF

## PIANO SOLOS.

| | |
|---|---|
| CINDERELLA, Impromptu Walzer, | 60 |
| GONDOLIERA, | 30 |
| MAZEPPA, Caprice de Concert, | 75 |
| MAZURKA, | 60 |
| MENUET MODERNE, | 60 |
| NOCTURNE, Au Soir—At Eve—Am Abend, | 60 |
| POLONAISE, Morceau de Concert, | 1 00 |
| TARANTELLA, | 75 |
| VALSE MIGNONNE, | 60 |

## DUETS.

| | |
|---|---|
| CINDERELLA, Impromptu Walzer, | 1 00 |
| TARANTELLA, | 1 00 |
| MAZURKA, | 1 00 |
| MENUET CELEBRE. Op. 14, (I. J. Paderewski) | 1 00 |
| MENUET MODERNE, | 1 00 |
| VALSE MIGNONNE, | 1 00 |

## SONGS.

| | |
|---|---|
| SLEEP, BABY SLEEP, Cradle Song (Wiegenlied), | 60 |
| SWEETHEART, | 35 |
| THY MAGIC EYES, (Liebchen's Auge,) | 50 |
| WHENE'ER I SEE THOSE SMILING EYES, | 40 |

St. Louis: KUNKEL BROS. Publishers.

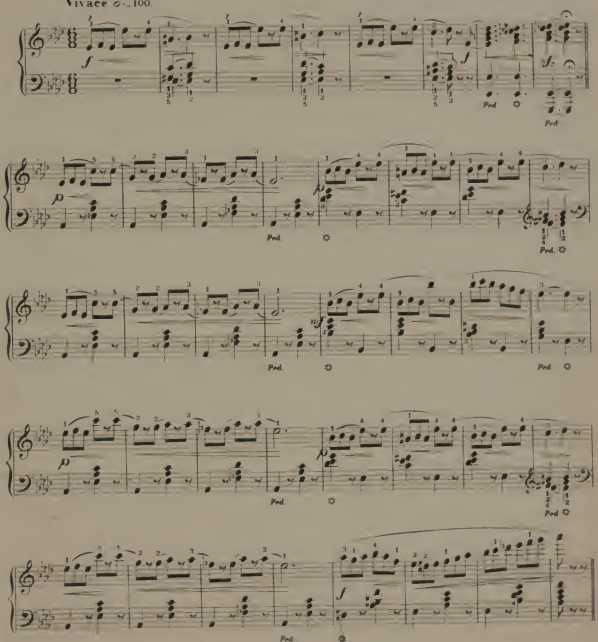
SPECIAL NOTICE.

These Compositions can be obtained at all First-class Music Stores. If they cannot be found at your usual dealer's, do not be induced to accept substitutes, but send direct to us and have your order promptly filled.

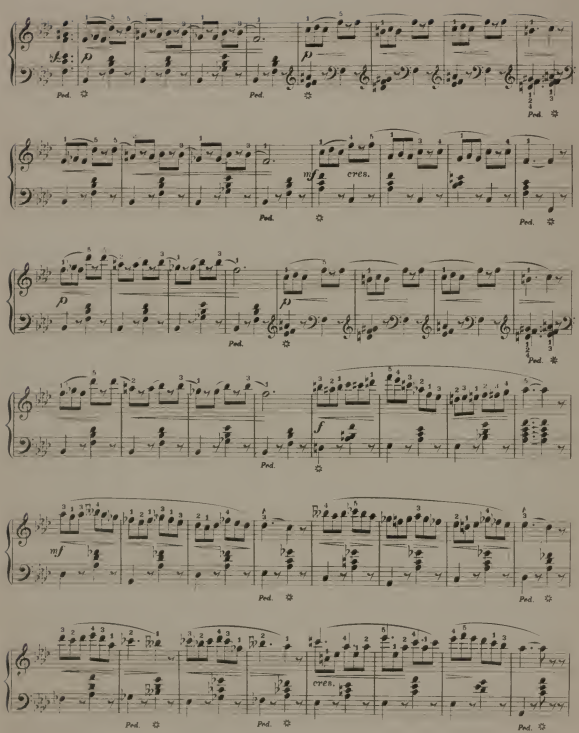
*To my friend*
*John W. Boone.*

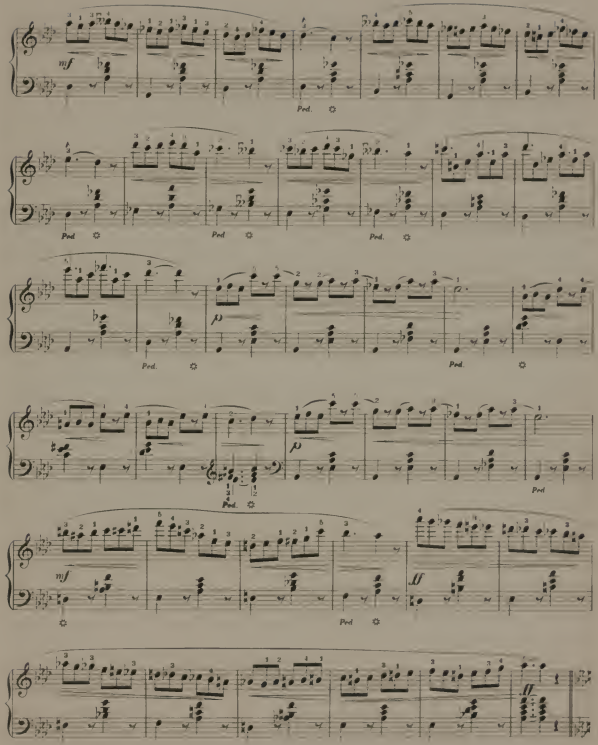
# TARANTELLA.

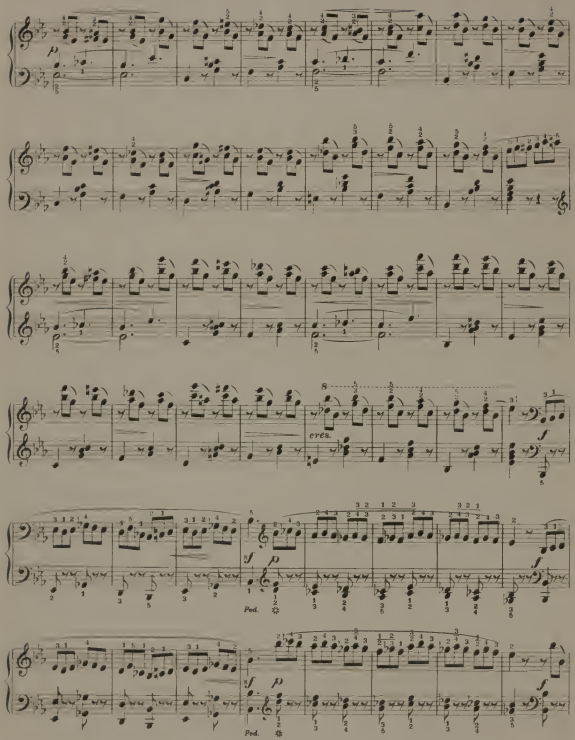
Louis Conrath.

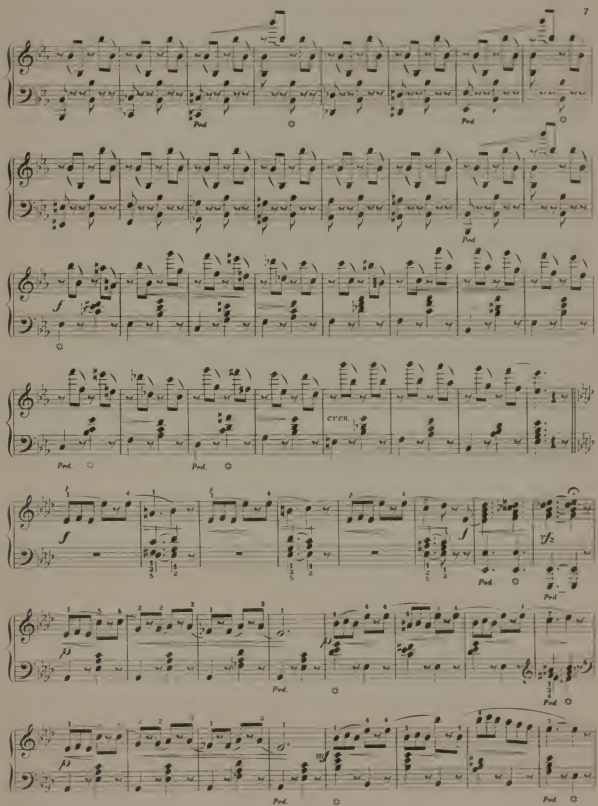


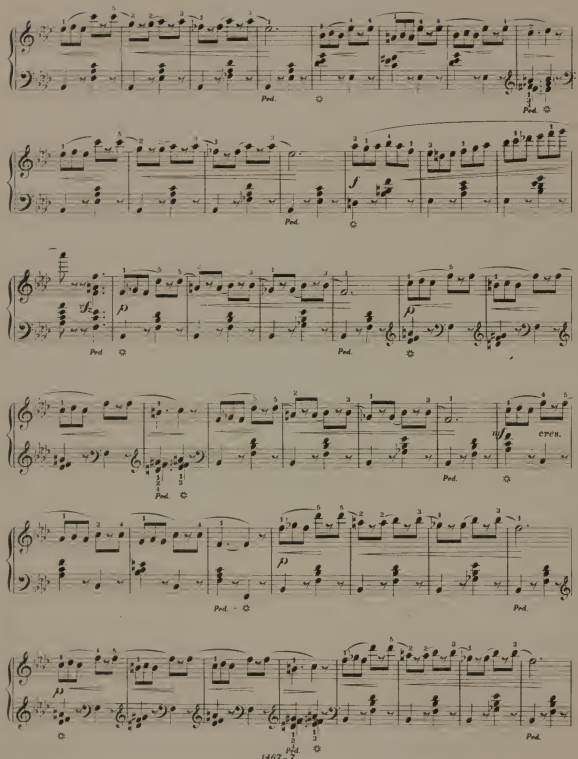

1447-7
Copyright-Kunkel Bros. 1893.

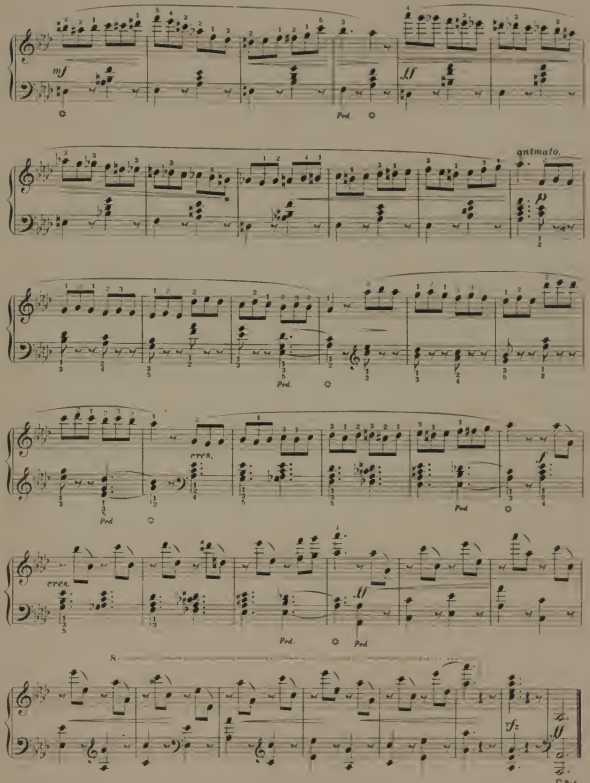

p
Ped.
mf
cres.
f


mf
Ped.
p
ff


cres.
Ped.
Ped.


Ped.
Ped.
Ped.
f
CTER.
Ped.
Ped.
f
f
Ped.
Ped.
p
Ped.
Ped.
p
mf
Ped.
Ped.


Ped.
Ped.
f
Ped.
Ped.
p
Ped.
Ped.
cres.
Ped.
Ped.
p
Ped.
Ped.


mf
ff
Ped.
animato.
p
cresc.
Ped.
f
Ped.
cresc.
ff
Ped.
Ped.
8
fz
fz
Ped.

# $78.00 WORTH OF MUSIC FOR $3.00.

SUBSCRIBE to

# Kunkel's Musical Review.

THE GREATEST MUSICAL JOURNAL IN THE WORLD.

## VOLUME 15

Contained during the year 1892 the following choice selections of Vocal and Instrumental Music, all copyrighted and published from the regular sheet music plates, costing in separate form $78.00:

Each subsequent volume will contain as much, if not more, music.

### PIANO SOLOS.

Kunkel, Charles, Op. 199, Alpine Storm (A Summer Idyl.)
Moszkowski, Moritz, Madrid, Spanish Dance, Op. 12, No. 1.
Paderewski, J. J., Menuet, Op. 14.
Moszkowski, Moritz, Seguidilla Spanish Dance, Op. 12, No. 2
Rive-King, Julia, Sparkling Spring. Tone Poem Characteristic.
Grieg, Edward, Norwegian Dance in A Major.
Schubert, F. A., Solace.
Kaff, Joachim, Tarantella, "The Fisher Maidens of Procida."
Schütt, Eduard, Desthink of Me! Nocturne.
Krause, Ernst R. Hexenspuk (Witches' Spins), Op. 5, No. 4.
Ilgenfritz, C. Mohl, Lancashire Valse Brillante.
Snow, Samuel F., Op. 90, Flash a Trash, Caleo de Concert.
Sidus, Carl, Op. 154, La Fille du Regiment, Operatic Fantasie.
Jones, Paul, Op. 70, Our Banner, March.
Mead, Jean, Valse Caprice.
Jones, Paul, Op. 71, Our Girls, March.
Rive-King, Julia, Our Hospital, March.
Hilscher, J. L., Zora (2), March.
Moszkowski, Moritz, Barcelona, Spanish Dance, Op. 12, No. 4.
Rive-King, Julia, Home, Sweet Home, Paraphrase de Concert.
Armstrong, W. D., La Jota, Spanish Dance.
Becker, Lucian, Op. 4, Tre Fiori (Three Caprice Polka).
Becker, Lucian, Op. 5, The Five Fingers, Mazurka Fantasie.
Ewen, L. S., Coronado, Grande Valse de Concert.
Moszkowski, Moritz, Come to the Dance, Tarantella, Op. 22
Moszkowski, Moritz, Du bolde Maid, Op. 23, No. 2.
Rive-King, Julia, On Blooming Meadows, Concert Waltz.
Spindler, Fritz, Queen of the Ball, Op. 311, Polka Brilliant.
Winterberg, Alex., Ungarische Rhapsodie, Op. 28, No. 5.
Miller, Jules, Our Darlings, Op. 2.
Moszkowski, Moritz, Le Reveil d'Amour (Love's Awakening), Valse de Concert.
Sidus, Carl, Op. 213, My Darling, York.
Conradi, Louis, Marche in G Minor.
Kroeger, Ernest R., Polka Gracieuse, No. 4, Op. 8.
Graham, W. G., Wingwalker (Charlie Mudge).
Moszkowski, Moritz, Merry Cossacks (Russia).
Sidus, Carl, Op. 214, Mazurka Fantasie, No. 1, Op. 9
Sidus, Carl, Julia's Favorite Rondo, Op. 126.
Auchester, Charles, Kollan Whispers, Mazurka Caprice.
Sidus, Carl, Trovatore, Operatic Fantasia.

### PIANO DUETS.

Mendelssohn, Felix, Canzonetta.
Grieg, Edward, Norwegian Dance.
Brahms, Johannes, Magyar, Hungarian Dance.
Sidus, Carl, Op. 67, Merry Heigh Ballo, Rondo.
Sidus, Carl, Trovatore, Operatic Fantasia.
Snow, Samuel F., Flash A Trash, Caleo de Concert.
Conradi, Louis, Valse Mignonne, Valse Caprice.
Moszkowski, Moritz, Madrid, Spanish Dance, Op. 12, No. 1.
Coley, J. T., Marche des Adolphiennes.
Moszkowski, Moritz, Barcelona, Spanish Dance, Op. 12, No. 4.
Brahms, Johannes, Souvenir de Feath, Hungarian Dance.
Jones, Paul, Our Darlings.
Moszkowski, Moritz, Op. 23, No. 1, Merry Cossacks.
Paul, Jean, The Jolly Blacksmiths, Caprice Characteristique.
Moszkowski, Moritz, Op. 23, No. 3, Fandango.
Melnotte, Claude, Il Trovatore, Op. 117, Morceau de Salon.
Moszkowski, Moritz, Op. 12, No. 3, Valencia.
Ilgenfritz, C. Mohl, La Morello, Valse Brillante.
Kunkel, Charles, Fifteen Polkas.

### SONGS.

Selsby, George B., My Love Annie (Mein Schatz Annie).
Klingeland, J. W., Listen My Love (Höre Mein Lied).
Mascagni-Kunkel, I Love thee True, from Cavalleria Rusticana.
Conradi, Louis, When'er I See those Smiling Eyes.
Rosteck, Herman, My Lady Fair (Liebchen Hold).
Kunkel, Charles, Come Home, Sweetheart (Liebchen komm Heim).
Armstrong, W. D., Welcome, Sweet Bird, Ballad.
Schlotfeldt, George, Merrily I Roam, Concert Waltz.

### SONGS—Continued.

Petrie, H. W., For Thee (Für Dich), Serenade.
Kunkel, Charles, Tich Tack, Tuchen, Tick Tack
Abt, Franz, Entertainment (Verlegenheit).
Abt, Franz, Good Night.
Gaul, A. F., One Morning Oh, so Early.
Kücken, F., The Maid of Judah.
Armstrong, W. D., My Freudadee.
Cooper, Henry, My Star.
Armstrong, W. D., Lied The Nightingale, (Horch die Nachtigall).
Moszkowski, Moritz, Onward Darling! (Auf zur Fahrt!)

### PIANO STUDIES.

**Czerny, Charles,** Op. 295. Etudes de la Velocite.
Studies Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 and 12 from Book No. 1.
Studies Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 and 12 from Book No. 2.

**Loeschhorn, A.,** Op. 84. Book 1.
Studies Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27 and 28.

**Koehler, Louis,** Op. 56.
Studies Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19 and 20.

**Ascher-Buelow,** Easy Studies, 2nd Grade.
Leaves and Flowers—24 Picturesque and Characteristic Studies, Incomparable for style and flexibility of fingers.

1. Prelude. 13. Laughing Rillet.
2. Forget Me Not (Song without words). 14. Trembling Leaves.
15. Cuckoo is More (Scherzo)
3. Song of the Rose (Song without words). 16. Song of the Shepherd.
17. Failing Leaves.
4. Spring Approaches. 18. Gentle Zephyr.
5. Under the Linden. 19. The Prattler.
6. Wood Nymph. 20. The Fairies.
7. Childhood Fancies. 21. The Merry Gondolier (Barcarolle).
8. Remember Me. 22. Will o' the Wisp.
9. Chase of the Butterflies. 23. Lily of the Valley (Mazurka).
10. Listen, Dear! 24. To the Circus (Galop).
11. Butterfly Waltz.
12. Evening Calm (Reverie).

**Krause-Buelow.**
Ten characteristic Studies—Op. 2—Edited by Buelow for the cultivation of Trills. To be used in connection with Czerny's Etudes de la Velocite.

No. 1. Gretchen am Spinnrad (Margaret at the Spinning wheel).
No. 2. Schäfer's Klage (Shepherd's Lament).
No. 3. Lied der Nachtigall (Song of the Nightingale).
No. 4. Tarantella.
No. 5. Hochzeit's Klänge (Wedding Sounds).
No. 6. Neckerei und Kosen (Teasing and Caressing).
No. 7. Auf Flügeln des Gesanges (Song Wings).
No. 8. Der Herbst Wahl (Autumn Approaches).
No. 9. Ländliche Weisen (Country Life).
No. 10. Fees Reigen (Gathering of the Fairies).

**Heller-Buelow,**
Op. 45—Melodious Studies—Introductory to the Art of Phrasing. Book I.

No. 1. Prelude (Präludium).
No. 2. Sparkling Meteors (Funkelnde Meteore).
No. 3. Merry Brooklet (Fröhliches Bachlein).
No. 4. Tender Questions (Zarte Fragen).
No. 5. Song of Spring (Frühlingslied).
No. 6. Song of the Sad Hussar (Des Husaren).
No. 7. Sad Tidings (Traurige Kunde).
No. 8. Winter
No. 9. Greeting (Gruss).
No. 10. Celestial Harmonies (Himmlische Klänge).
No. 11. Fresh Life (Frisches Leben).
No. 12. Rustling Leaves (Rüster Rauschen).
No. 13. Presence of Youth (Jugend Frei sein).
No. 14. To Victory (Zum Sieg).

**Subscription Price, $3.00 per annum.**

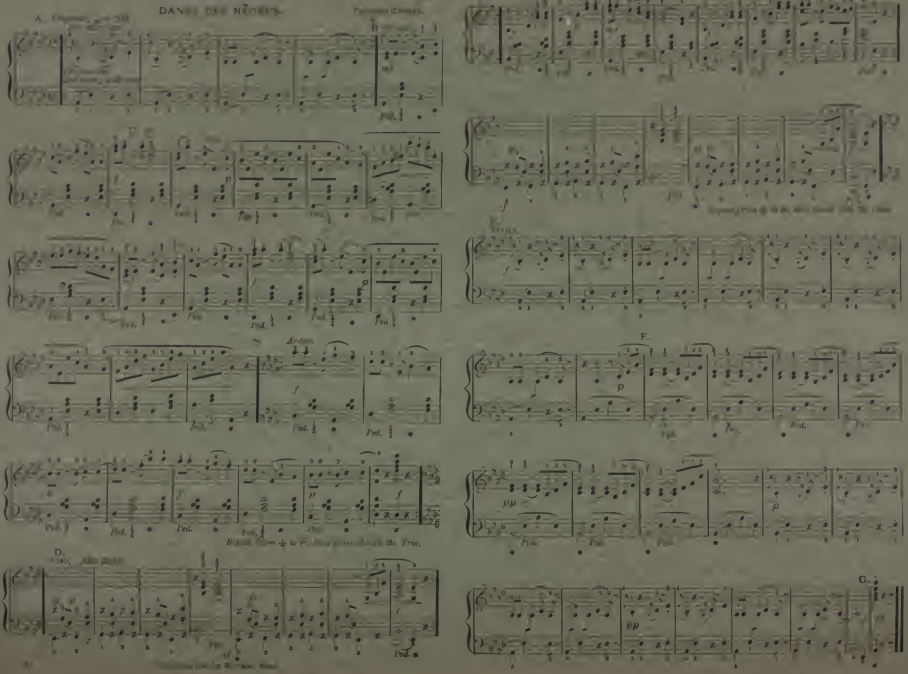
☞Send 25c. for a sample copy and receive 25 or more pieces.

KUNKEL BROTHERS, 612 Olive Street, St. Louis, Mo.

HUMORESQUE is published in regular sheet music and can be purchased from any reliable music dealer in the United States or Canada. Also from the Publishers, LYCKEL BROS., St. Louis, Mo.

# HUMORESQUE.

## DANSE DES NÈGRES.



The ALPINE STORM is supplied in regular sheet music form with Three Illustrative Titles, both as a Solo and Duet.

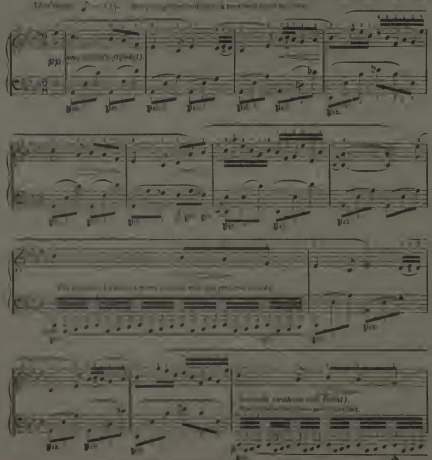
# ALPINE STORM.

*A SUMMER IDYL.*

**Pastoral Movement from Chas. Kunkel's celebrated Alpine Storm.**

This composition may be called a descriptive piece of pastoral summer life. All is peace in the Alpine valley where the sturdy shepherd tends his flocks. The birds sing, flowers grow, but it is the superscription in the book to the haughty and overpowering mountain that tells the story of the storm. Listen, where nature's monarch comes to exercise his command. He thunders, and soon there is a change in the weather. The shepherd hears the distant thunder, and he raises his voice in prayer to the Lord. The storm increases in violence, and the shepherd's dog howls in terror. The shepherd now commences to realize the danger, and encourages his flock by his voice. The storm is still raging, and the shepherd, in despair, falls on his knees, and implores the protection of the Almighty. The storm begins to subside, and the shepherd, with a thankful heart, rises from his knees, and encourages his flock to proceed on their journey. The storm is still raging, and the shepherd, in despair, falls on his knees, and implores the protection of the Almighty. The storm begins to subside, and the shepherd, with a thankful heart, rises from his knees, and encourages his flock to proceed on their journey. The storm is still raging, and the shepherd, in despair, falls on his knees, and implores the protection of the Almighty. The storm begins to subside, and the shepherd, with a thankful heart, rises from his knees, and encourages his flock to proceed on their journey. The storm is still raging, and the shepherd, in despair, falls on his knees, and implores the protection of the Almighty. The storm begins to subside, and the shepherd, with a thankful heart, rises from his knees, and encourages his flock to proceed on their journey. The storm is still raging, and the shepherd, in despair, falls on his knees, and implores the protection of the Almighty. The storm begins to subside, and the shepherd, with a thankful heart, rises from his knees, and encourages his flock to proceed on their journey. The storm is still raging, and the shepherd, in despair, falls on his knees, and implores the protection of the Almighty. The storm begins to subside, and the shepherd, with a thankful heart, rises from his knees, and encourages his flock to proceed on their journey.

*CHARLES KUNKEL*, Op. 155.



Copyright—Kunkel Bros. 1880.